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WITH THE ARTISTS.

Joel Nott Allen accompanied by Mrs. Allen returned to his studio in Sherwood where he is now busy with several new portrait commissions. Mr. Allen has also been commissioned to paint the portrait of a prominent Baltimore judge. He will go to Baltimore next winter for the sittings. Mr. and Mrs. Allen spent several weeks at Richfield Springs and in Utica.

Miss Zelma Baylos is spending August and September at Lake Mahopac, N. Y.

Mlle. Lucienne Heuvelmans, of Paris, has been awarded the Prix de Rome for sculpture. She had won the first and second places for the Grand Prize at last year's examination, and is the first woman to be admitted to the Academy of Arts at Rome since its foundation.

A member of the National Arts Club has given \$1,000 to be awarded to any member of the club who shall exhibit the most meritorious picture during the coming season. The picture is to become the property of the club and be hung in its gallery in Gramercy square. The winner of the prize will also receive the gold medal annually awarded by the club.

Mrs. Augusta Saint Gaudens, widow and executrix of the estate of the sculptor, brought suit against Ellen Emmet, who had painted a portrait of the sculptor and afterwards sold it to the Metropolitan Museum, claiming that the portrait was an asset of the estate. The suit was recently dismissed in the U. S. Circuit Court upon the report of Charles F. Brown, who had been appointed referee in the case and who reported from the evidence submitted, that Miss Emmet, and not the sculptor, was the owner of the portrait and she had a right to sell it.

W. J. Aylward, who has devoted a great deal of time to illustrating, has decided to abandon that branch of art for the present and will devote himself to painting marine subjects in the neighborhood of Grand Manan, Me.

J. Jusko, whose studio is at 32 Union Square recently modeled a unique bas relief portrait group comprising four heads in profile upon one panel. The work will be executed in bronze. He has also completed several interesting statuettes and medallions.

John R. Bacon is the inventor of a composition that will take the place of glass in windows for churches, etc. The substance, which is transparent, can be made in any size, even the very largest windows, in one piece, and without leading of any sort. The colors are made lasting by means of acid and the process is somewhat like that of etching. It has been found highly satisfactory in windows placed in a residence at Tarrytown and in the Dutch Reformed Church in East 22 St.

An inventory of the estate of the artist, William Keith, shows property worth \$255,237, of which \$101,488 was in cash. Paintings in his studio are valued at \$27,000, and the remainder of the estate is in bonds and stocks.

THE GREELEY STATUE.

A commission for the memorial statue of Horace Greeley has been given to William Ordway Partridge. The statue is to be erected at Chappaqua, Mr. Greeley's country home, next Autumn.

NEW ART COMBINATION.

COLNAGHI AND OBACH.

Interesting Recollections.

Nearly one hundred years ago Hazlitt wrote: "A capital print-shop (Molteno's or Colnaghi's) is a point to aim at in a morning's walk—a relief and satisfaction in the motley confusion, the littleness, the vulgarity of common life." Even then Colnaghi's had been established over half a century, and was in existence before the first sale at Christie's in 1767, having been founded by Paul Colnaghi, a bright alien from a village near Milan. At first he and Molteno were in partnership. They soon separated. Paul went to Cockspur-street and it was of this shop that Hazlitt wrote, where Paul and his son Dominic talked brilliantly to the knowing connoisseurs of the old school, such as Sir Mark Masterman Sykes and the Bishop of Ely. Could any of these have foreseen the future values of the prints and mezzotints they were collecting for a few shillings apiece? When the Bishop's engravings took twelve days in the selling of them in 1813 the paltry aggregate was £1,759 2s. To-day such a collection would bring £100,000. Think of the mezzotints in the Sykes's sale, 1824, sold in batches (Valentine Greene and the like at an average of 10s), worth nowadays hundreds of guineas.

About eighty years since the Colnaghis went to the celebrated house in Pall-mall close to the National Gallery, and there the firm has remained. The announcement has now to be made that the ancient house has combined with the modern art firm of Obach, and the blend of these two names will convey much to the art world. Long ago Colnaghi's extended their field from old prints to old masters, and, reminiscently, one has only to mention the firm's sale and purchase of such renowned works as Prince Chigi's Botticelli, the Ashburham Rembrandt, the Darnley Titian, the Warwick portrait of that Maecenas of the arts, the Earl of Arundel, by Rubens, the Cattaneo Vandycks, and the Duke of Norfolk's Holbein. On the other hand, the name of Obach is a mnemonic for Barbizon and Holland, and although the firm started only twenty-eight years ago (after Mr. Charles Obach had been twenty years with Messrs. Goupil & Co., another famous name, along with that of Wallis, in this connection) it helped largely in the formation of such collections (the sale fame of which still rings in our ears) as the Staats Forbese, the Day, and the Alexander Young.

Obach's and Whistler.

Another achievement was the purchase as it stood of Whistler's much-discussed "Peacock Room" at the Leyland house in Prince's-gate, and of its shipment to and re-creation at Mr. Freer's home in Detroit. After all, the American bids for Shakespeare's home at Stratford-on-Avon and Spurgeon's Tabernacle at the Elephant and Castle were not mere bluff.

The departure of a partner from each of the firms has brought about this linking of the old and the new. Dominic Colnaghi, who died at the age of 91, in 1879, left no one of his patronymic in the firm. He had married into a Scottish family, and his nephew, John Scott, was his partner. The beautiful Catherine Scott McKay, wife of Dr. John Brown, of "Rab" fame, was John Scott's cousin, and Andrew McKay was another. He also joined the firm, and until last year his son, Mr. William McKay, was a partner, and perhaps the chief organizer of the house's modern reputation for ambitious and masterly art dealing. We have often had occasion in these columns to describe his prowess at Christie's in conjunction with his ally, Mr. Otto Gutekunst, a highly-trained judge of pictures, especially of German and Flemish masters, who remains. Mr. Gutekunst was, for example, the under-bidder for the recent record-breaking 22,300gs Raeburn.

The retirement from Obach's of Mr. H. Velten, who presented Rousseau's "River Scene" to the National Gallery out of the Day collection, which he had helped to form, left his partner, Mr. Gustavus Mayer, alone. A natural opportunity for a combination was therefore created, and the two enterprising survivors have seized it. As in the old firm of Christie, Manson, and Woods, there is no one to bear any of the old names, so in that of Colnaghi and Obach the past has left no trace.

Becky Sharp and Colnaghi's.

After Hazlitt, Thackeray. In "Vanity Fair" the great novelist relates how Becky, after her presentation at Court, went to Colnaghi's and ordered the finest portrait of George IV, "that art had produced and credit could supply." * * * As far back as 1814 it is recorded that the King of Prussia visited the Colnaghi Galleries to view the "splendid works by English art-

ists," and the firm has always been alive to both old and new art. * * *

It was only natural that the house should endeavor to maintain the tradition of the learned Dominic, probably the most erudite authority on the engravings and etchings by old masters of his time. Every great sale of Rembrandt etchings or Dürer engravings finds the firm in the van. The Huth sale of old engravings shortly to be held at Sotheby's contains evidence of Dominic's foresight in the wonderful set of Dürers once belonging to Abraham Ortelius, afterwards to the celebrated Baron Verstolk, and then bought by Dominic, who sold the incomparable set to Mr. Huth.

Much more might be written. It remains only to add that friends and rivals alike will be interested in the future of a firm with so many links with art history.—London "Daily Telegraph."

BOOK REVIEWS.

"How To Understand Sculpture," by Margaret Thomas. (The Macmillan Co., New York. Price, \$2.00 net.)

The title of the book in its simple directness is at once a key to its contents. The author is herself an artist, therefore, the work differs from most books written on the subject of this branch of art, which progresses so much more slowly with us than that of painting, owing to the fact that the sense of form is acquired only by long years of education, while color has always attraction for the uneducated.

In her endeavor to explain its technicalities the author carries the reader through the British Museum, illustrating and explaining the attractions of sculpture in an entertaining and instructive manner. She gives sketches of the rise of the art and its development in different nations.

There are chapters on clay and plaster modelling, carving in marble, sentiment, beauty, style, etc.; also Greek, British, French, German and Spanish sculpture. The work also gives interesting characteristics of the various schools of sculpture.

It is profusely illustrated and should prove an instructive and interesting volume for artists and laymen.

"The Training of the Memory in Art and the Education of the Artist," by Le coq De Boisbaudran. Translated from the French by L. D. Luard. (The Macmillan Co., N. Y. Price, \$2.00 net.)

The author, an artist of renown in his own country, well known and revered by his fellow-artists and pupils, the latter numbering among them such names as Cazin, Fantin-Latour, Legros, I'Hermite, Tissot, Whistler, etc., among the painters, and of Rodin and Dalou among sculptors.

The work, which comprises three treatises, "The Training of the Memory in Art," "A Survey of Art Teaching," and "Letters to a Young Professor," seems to lay down the fundamental principles of a thorough and absolutely artistic education.

These treatises were doubtless written with a direct aim at practice, to show how, step by step, a pupil can be led on securely through carefully graded stages, from the first drawing lesson till he has become a trained and fully equipped artist.

On nothing does the author lay so much stress as upon the cultivation of memory. His teaching is characteristically sympathetic and his aim not to impose upon his pupils a cast iron system but to draw forth individuality. The work should prove of great value to earnest teachers as the counsel given is sound and should be fruitful.

"The Art of the Vienna Galleries," by David C. Pryor. (L. C. Page & Co., Boston. Price, \$2.00 net.)

It has been said that the Vienna Galleries of paintings are the least known of those in Europe. In this work the author proves, however, that they are among the most important, and are rich in the works of masters of great merit, who, if their names are not familiar, their work is of equal rank and often higher than those who are better known.

The author informs his readers that the Imperial Museum contains over twenty-six hundred paintings; the Academy collection, twelve hundred; the Liechtenstein, over eight hundred; also the numbers contained in the Czernin; the Harrach Schönbunn, Lower Belvedere Gallery, etc. In all there are about five thousand five hundred paintings, many of them priceless, and comprising such names as Titian, Palma, Giorgione, Tintoretto, and famous Flemish artists, notably Pieter Breughel, the elder.

Readers of the book will find that Vienna surpasses all cities of Austria-Hungary in the importance of its art collections, and may, in Europe, be compared only with those of London, Rome, Paris and St. Petersburg.

It is an instructive and entertaining volume, profusely illustrated with representative examples of Raphael, Titian, Velasquez, Rubens, Rembrandt, Holbein the younger, Murillo, Dürer, Van Dyck, Franz Hals, Jordaens, and many others equally interesting.

It will be found of great value for the promotion of culture, also for the traveler and student.

N. Y. WATER COLOR CLUB.

The New York Watercolor Club, 318 W. 57 St., has issued a notice, through its Secretary, Mr. William J. Whittemore, asking all the artists who are expected to contribute pictures to the Annual Exhibition, to be held in October, to limit the size of the frames of their pictures. Owing to the limited wall room space of the club, it is found imperative to take this action, as hitherto more difficulty has been found in combining frames than in hanging paintings. The Club has passed a rule for the coming exhibition which limits the width of frames to two inches, inclusive of everything, which practically excludes mats. For small pictures it is suggested that light mouldings of ½ or ¼ inch be used. In many foreign exhibitions this practice has been adopted with success, and the club feels that the experiment, when tried here, will enable it to display pictures rather than frames to the best advantage.

URUGUAY BUYS PICTURES.

Mr. Edwin V. Morgan, American Minister to Uruguay, states in a recent report that the Uruguayan government has bought for the National Gallery of Fine Arts three pictures by American artists, shown at the exposition held in Montevideo. The pictures selected are "First Days of Spring," by Elmer Schofield; "Spirit of Antique Art," by Philip L. Hale, and "Nocturne—the Quinpiack," by George Albert Thompson. The Art Association recommended the government to purchase these pictures. The price is not given.

Mrs. Albert Bierstadt, widow of the artist, recently bought from Miss Content Johnson an ideal head of an old woman, which will be added to the former's collection of paintings by American Artists.

The Buffalo "Evening News" states that "William M. Hunt has long found Gloucester, Mass., a desirable summer workshop," and "Twachtman spends many months there." As Hunt died in 1879, and Twachtman some years later, these must be exclusive news items from the spirit land.—Boston "Transcript."



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